

my home, my native land

A PEOPLE, THEIR LAND, THEIR GROWTH

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CANADIAN GOVERNMENT PAVILION
EXPO 67, MONTREAL

The Pavilion of Canada tells a story of a people and their country. That story will create many and varied impressions which may be merged and modified by memory.

For those who wish to preserve their impressions, perhaps to enhance them, this series of brochures has been prepared. Taken together, they describe the overall theme of the Pavilion. Read separately, each presents a broader and deeper view of one or several aspects of the whole.

In coordinating the series, we have borne in mind that Canada has different meanings for different people. For this reason, each writer was left free to interpret the exhibits in his own light and to relate them, as it were, to his own thoughts. The diversity of styles and views apparent in these short essays thus reflects the broader diversity that is a trait of the Canadian people.

H. Leslie Brown
COMMISSIONER GENERAL

Lucien Parizeau
ASSOCIATE COMMISSIONER GENERAL

The Land and the Growth

BY ROBIN BUSH

The Land

The Land

This wide forecourt is the gateway to the Pavilion. The soaring roofline of Katimavik is the backdrop of the "People Tree" exhibit, the centre of visual attention.

We are to tell a story in this area, already well provided with strong visual nodes and strong sound from the nearby bandshell.

What is the story? Our first decision stated that the theme was earth and water, forest and desert, the mountains, geography. Subsequent exhibit areas spoke of our cities, people and folkways.

Donald Crowdis said this about our country: "No man has mastered Canada. That is to say, no man has ever been able to grasp either the immensity or the variety of this land. There are those who have travelled and who speak easily of East and West and the vastness in between but they speak only as a traveller, for to know one region, with the intimacy necessary to true feeling for the land, is the work of a lifetime."

"Again we say, nobody can calmly encompass Canada. We all have the uneasy feeling that it is too big. At times we feel uneasy because it is so rich and so empty and we are so few. We may feel comfortable in the shadows of the Western mountains, or unhemmed in the rolling prairies, or at

home in the bush of the Canadian Shield, or smugly fortunate in the Niagara Peninsula or the St. Lawrence, or calm amid the pleasures and rigours of the fretted Atlantic Region, but nobody can possibly feel the master of this whole land. Canada is crowded, and lonely. It is vast and detailed. It is hot and muggy; brittle and terribly cold; it is fertile and completely barren; crystal clear and revoltingly polluted. It is at the same time a sixteen-lane highway on the drawing boards and a panic of lonely emptiness.

a land of compromise

“No wonder Canada is a land of compromise — a marble cake rather than a comfortable beige. There is too much to reconcile and too little time yet to have done it. Colour it bright or colour is subdued. Draw it sharp or blurred. Photograph it in contrast or with every filter you can mount.

“The Group of Seven, you say, painted Canada — they captured its face? Everyone from Spanish Bay or any of a hundred elevator towns on the prairies knew they didn't — seventy times seven couldn't do it. You might as well pretend to have mastered physics and read all the books about love as to pretend you know Canada. If you'd like to try — fly over it by jet on a clear day, and you can pretend that because you have seen all the mountain ranges from the Pacific to the plains and up to the Yukon at one time, you have seen Canada. But remember that those thousand wrinkles are really mountains and those small lakes are really quite frightening oceans when the wind blows and that you can't know the plains unless you both roast and freeze in contact with the earth. In a word, you are not going to know or conquer this land. The Canadian Shield is over a billion years old — the roots of Old Everests. It is presumed that the cleft across Cape Breton drifted away

from the rift of Scotland 100 million years ago. Winnipeg is flat because it is at the bottom of old Lake Agassiz. The Great Lakes aren't as great as they were. Once there was soil all over Canada before the last of the glaciers scraped much of it down into the U.S.A.

“What is this land then, and how do you tell of it? Speak of the unknown, for that is truest of our just-discovered land. Speak of contrast, change of pace, variety, surprises. Speak of hustle and speak of stillness.

To speak of the land of Canada is to speak of the many worlds of our people which are known by hearsay and glimpse and which are held together by the tenuous bonds of nationhood and a common love of liberty.”

the theme

Thus we came to the point of delineating the theme. There was the possibility of using pictures, models and graphic illustrations. However, there were two considerations of some importance in this particular area which needed resolution. Firstly, the visitors would naturally be attracted to the main structure. Secondly, the exhibit should complement, not compete with the adjacent areas. We decided to position a wide screen at the back edge of the forecourt, to both reduce the visual clutter and create a desirable traffic flow, this screen to be a sculpture more than one hundred feet long by ten feet high, quite a formidable object d'art. The construction had to be abstract but with a strong allegorical quality capturing the spirit of the land.

Gordon Smith, a young Montreal sculptor, had done much outstanding work in welded steel. His sculptures have this powerful allegorical quality, and he was our unanimous choice.

The first meeting between Smith, his agent, and the senior officials of the Pavilion was quite volcanic, a confrontation between fiery artistic license and the very real limitations of meeting the thematic concept we had proposed. Several meetings later a good dialogue was established a maquette approved and this section of the exhibit started. The sculpture wall now became a number on the Critical Path Network.

Then we needed a very explicit way of backing up the sculpture wall; our real requirement was to show pictures of this country to visitors from both Canada and other lands.

This is not easy to do effectively in a completely exposed area. The solution we first proposed was a series of three large spheres, twelve feet in diameter, under a sail-like roof to screen off a certain amount of light and weather. These were giant "peep-shows" with viewing ports for about forty people. We would then make a two minute movie, showing the diverse nature of this land, with alternating French and English sound track.

Now we found the spheres to be impractical due to an architectural problem which necessitated removing the roof structure. The thus exposed globes were not a thing of beauty. We then re-designed the idea in the form of three "crystal" shapes which gave a better and more functional solution. We then met with Donald Ginsberg, a well respected film-maker and editor outlining the concept of this show to him. A few days later Ginsberg returned with an idea a very good one. Oscar Brand, the idea is born a Canadian folk singer, had written a song concerning Canada called *Something to Sing About*. "Let us," suggested Ginsberg, "get Brand to condense this to two

minutes, record it for us in English and French, and then link it to scenes in a two minute film." We agreed that this seemed a very good idea for, as the chorus indicates, we would be showing a cross section of the entire country.

*Yes, there's something to sing about,
Tune up a string about,
Call out in chorus or quietly hum,
Of a land that's still young, with a ballad that's still
— unsung,
Telling the promise of great things to come.*

*From the Vancouver Island to the Alberta Highland,
Cross the Prairies the lakes to Ontario's towers,
From the sound of Mount Royal's chimes out to
the Maritimes,
Something to sing about, this land of ours.*

The visitors are attracted to the "crystals", as it is obvious they contain a show. One cannot help but wonder how the pavilion guides will react to "Something to Sing About" after hearing this catchy tune every two minutes for six months.

After leaving the "Land" exhibit the visitors then come to "Growth", where a five stage rotating carousel theatre describes the origins and history of the Canadian people by means of five separate film shows.

All exhibits begin with a storyline, I had been asked to write a story and develop an exhibition concept concerning the origins and history of the Canadian Nation.

I

This is a new country, scarcely ten generations having passed since the first recording of accepted

facts. We are now to tell the story of the growth of this nation.

Where to begin? There is the romance of prehistory, the archaeological traces occasionally giving credence to mythology. The legends and strange recurrence of signs and tribal practices tempt us to talk of the suspected links between the Indian people and the people of Central and South America, the Mongols, Vikings and Irish Monks.

an exhibition of facts

Expo '67 is an examination. We exhibit facts, therefore and prehistory is not shown and we develop our story by showing a number of clearly defined episodes in our history.

Our first episode is the time of the first people. The land belonged to the Indian and the Eskimo. His communities were diverse and functioned well as independent islands of population in a vast continent.

Certain cultures guided and explained day to day life by powerful symbolic art forms, while other tribes limited their creative effort to the fashioning of the artifacts of their livelihood. We divided these first people into four broad groups as follows:

the Eskimos

Firstly, the Eskimos, showing their superb adaptation for survival in a savage natural environment. We examine this unique hunting society, their total use of the seal and the caribou, their communal mobility and the functional simplicity and elegance of their artifacts. The early carvings of animals in soft stone, without a base, to be held rather than viewed, expresses a mystical relationship between these men and the animals they hunted for survival.

Secondly, the North West Coast Indians, the people of the Potlatch. These were the peoples of the sea, the salmon was their prime food source, the cedar tree the basis of their technology and art. The land provided food and the materials for living in abundance. In consequence some of the most striking and powerful primitive symbolic art forms in the world developed in this area. These groups were ultimately dispersed by the abolition of the Potlatch in the mid 19th Century.

Thirdly, we view the Indians of the Western plains and Sub-arctic. These people, the Athabaskans, were hunters of the buffalo. Their communities moved with the herds, their mythology evoked animal gods, their artifacts were fabricated from bone, skin and feathers. Their art forms less dramatic than those of the western sea coast, were mainly symbolic and related to the magical control of future events and the success of the hunt. The introduction of the horse by the white man upset the equilibrium of this area by increasing mobility and hunting effectiveness, thus reducing the buffalo population at a much greater rate. At this time the Indians moved into the centre of the great plains.

Fourthly, we exhibit examples of the folkways of the people of the east. These were the Algonquins, the Hurons and the Iroquois. The Algonquins in all their various groups, spread along the eastern subarctic and into the Atlantic lands. The Iroquois, also a number of tribes, were found to the south and were agriculturally based, and had developed a sophisticated form of political organisation.

Although our prehistory shows evidence of strife, major hostility and conflict, it was not a primary effect of the coming of the first white explorers, but

a later by-product of the economic and territorial expansion of the British and French, the fur trade syndrome, and the consequent alignment of tribal forces on either side.

II

The next episode concerns the white explorers and the first settlers.

The mysteries of our prehistory disclose themselves slowly. We have tangible evidence of Viking landings, but to regress beyond this is pure mythology. The recent discoveries of Viking settlements in Newfoundland provide a starting point of our known history.

the explorers

At the turn of the seventeenth century the coastline of what is now Canada was charted by John Cabot, Jacques Cartier, Davis and Cook. The quest of these early explorers was not necessarily land or furs but a route to Cathay and the riches of the East.

Then the mid continent was discovered by the great explorers — Champlain, Grosseilliers to the Great Lake and Radisson and La Salle to the edge of the plains to north and south. Following this came the incredible journeys into the far west by Kelsey, La Verendrye and Mackenzie.

The shape of the continent was now known and a new country was spawned to supply the demand for furs to be worn by the wealthy of Europe.

New France was this new series of settlements on the banks of the St. Lawrence river. The conscious order and direction of this community was maintained by the transfer of the system of government and organization from France to New France.

However, the different conditions of a new country subtly freed the system. The Establishment looked to the formality of France, the settled citizens paid lip service to this structure, but many took to the rivers and woods to forge a completely different life.

III

Our third episode concerns the early conflicts and their outcomes. Canada was a by-product of conflict, spawned by the fur trade. The conflicts in North America were Indian versus white. French versus English.

a nation emerges

After these conflicts were resolved, British and French Canada turned its back on the spirit of the American Revolution, welcomed the Loyalists, and thereby took the first steps towards interlocking the fabric of this country. The nation was formed without civil war, although it experienced small rebellion, and fought a series of defensive actions in 1812. The nature of the conflict now changed and was directed against the harsh environment, vast distances and cultural dichotomies.

IV

We look next at Confederation. In this book, "Sir John A. Macdonald", J. D. Creighton remarks, "The development of the scheme did not take many years . . . by the election of 1878 it was virtually a complete design. It had rested on one single gigantic assumption — Canada's economy and viability as a nation could be organised on an east-west basis, as a separate and competitive economy in North America." In the years following 1867, the Fathers of Confederation worked tirelessly to prove that their faith in this assumption was justified.

V

It has now been 100 years since Confederation. In this section we look over our first century. The years following confederation were ones of immense activity. The Rowell-Sirois report states:

a unifying force

“The fathers of confederation were the agents of the unifying forces, with their own vision of expansion. As Federal Cabinet Ministers and Lieutenant-Governors of the provinces, they pressed on to round out the union. The United States was still aggressive and at odds with Great Britain; in face of these circumstances, the Dominion Government was forced into the race for the West.”

The first great need was for a railway to link the West and the East. As MacDonald put it in 1878, “Until this great work is completed, our Dominion is little more than a geographical expression.” And, the Rowell-Sirois report continues “The promise of a railway brought British Columbia into the Dominion, a reality from sea to sea by 1871.” The rapid opening up of the northwest was soon underway, as large numbers of immigrants followed the rails west. A new far-flung society sprang into existence; its development had to be controlled and orderly, and was. The North West Mounted Police became a symbol for the respect of law and order throughout Canada and the world. The economy surged forward; in the six years following 1867 the Federal Government had committed itself to more capital expenditures than that of all the colonies in the hundred years prior to confederation. But, in 1873, the boom broke, and a world-wide depression began which was to last twenty years, seriously checking the growth of the Dominion. Another problem was the serious lack of population growth. From 1870 to 1900 Canada

was a land of migration, helping to populate its own new west but to a greater extent the frontier and cities of the United States. One and a half million people entered Canada, two million left.

from sea to sea

But, finally, the railway to the Pacific was completed. In 1885, the last spike was driven and Canada was linked by rail from coast to coast. We moved into a new period of expansion. The magic of wheat and railroads brought prosperity and development. Settlers flooded into the west.

With the First World War, Canada took her place in the world. Canada entered the War with a spirit of unity and nationalism, strongly supporting the allied cause. With the post-war world, Canada enjoyed a substantial economic expansion, but it proved short lived. The Great Depression came and placed an enormous strain on the whole economy and on the growth of the nation.

In the Second World War, as well as land forces, Canada developed sizeable air and sea forces and made important contributions in all three areas. Then in the 1950's came new people, a vast wave of immigration that changed the ethnic composition of many Canadian communities and enriched their culture.

a dynamic process

Confederation remains a continuous dynamic process. The evaluation of the viability of the concept of the Canadian nation goes on.

The faith of the Founding Fathers was indeed justified; but their experiment continues. To paraphrase Professor Morton's ending to the *History of Manitoba*, "Canada was the response to the challenge of the north, a challenge not quickly or easily met. And those who remained and met that

challenge, generation on generation, might hope to see in the life of their country—by work of hand, or word or spirit—some stubborn northern flowering.”

VI

Now we have a story, a series of notable incidents in the growth of French and British North America, culminating in the Canadian Confederation process, this story to be told in Canada's Centennial year, and to incorporate the significant events of the past 100 years.

The older visitors are probably footweary, the children restless, the young flitting from exhibit to exhibit glancing at the elements of greatest visual excitement.

an exciting medium

To gain the attention and interest of this group is difficult. I felt that the medium itself should be the magnet, the message then part of a show.

The first ideas considered the visitors following a pathway through a three-dimensional collage of artifacts, sounds, still and moving images, in essence a kinetic stage-setting with the visitors on the stage and forming part of the illusion as they spiralled upwards on the pathway through history.

A very early idea treated the story of Confederation as one day, a holiday and fete, shown as an abstracted village through which the pathway passed. The walls, ceiling and floor of the area, clad with mirror, caused the reflections of the colourful elements of the celebration, and those of the visitors, to proliferate into infinity.

As is the manner of large exhibits, the concept expanded, changed form and slowly took on certain definitive boundaries.

It was now definite that the visitors would be carried by mechanical means. The very fact of sitting down for thirty minutes would be welcomed. The audience, being captive, would move from the hot sunlit excitement of a crowded fairground to the cool darkness of this show.

In the beginning our conveyor was a train, then a helical ride, finally refined to the existing rotating theatre structure.

Five theatres, each for nearly two hundred persons, and a sixth area for loading and unloading, simplified the technique, refining the media to a direct use of film. The theatres permitted the use of single or multiple screens.

The geometry of the structure, dictated by the number of persons per hour established the size of our carousel at 135 feet in diameter.

the mirror-box

We placed Confederation in the center; the mirror-box had survived the critical design process. The visitor leaves the theatres towards the center, walking up a spiralling ramp. The walls, floor and ceiling of the hexagon structure are mirror as originally conceived. It is an area of colourful fantasy. Transparent banners in many colours are clustered over the pathway.

The events of Confederation Day are shown by groupings of paper sculptures, contained in display areas formed by mirrors which become transparent cubes when lit from within.

These elegant vignettes, for example the ascension of a balloon, bands on shipboard, a country dance, are programmed to light up then disappear. Each sequence is synchronized to music or related sounds.

The mirror walls reflect and multiply the images of light and colour; the sounds and music blend with these, creating the mood of carnival.

Now the structure was finalized. The filmmakers Budge and Judith Crawley joined us and work started on developing the storyboard for each of the five theatres.

There was one important element left to complete.

the queue-line display

The show lasts for thirty minutes; when the theatres are running at capacity our visitors will have to queue up for at least this time.

This seemed to be an ideal location for a static exhibition previewing the show. The conditions were very interesting, the walls of the carousel alternately moving and still, a circular pathway visually contained from above by the passerelle walkway.

The exhibits of the achievement area could create a disturbing visual clutter if seen with the rotating carousel, therefore, a simple screening of a very straight-forward nature seemed essential.

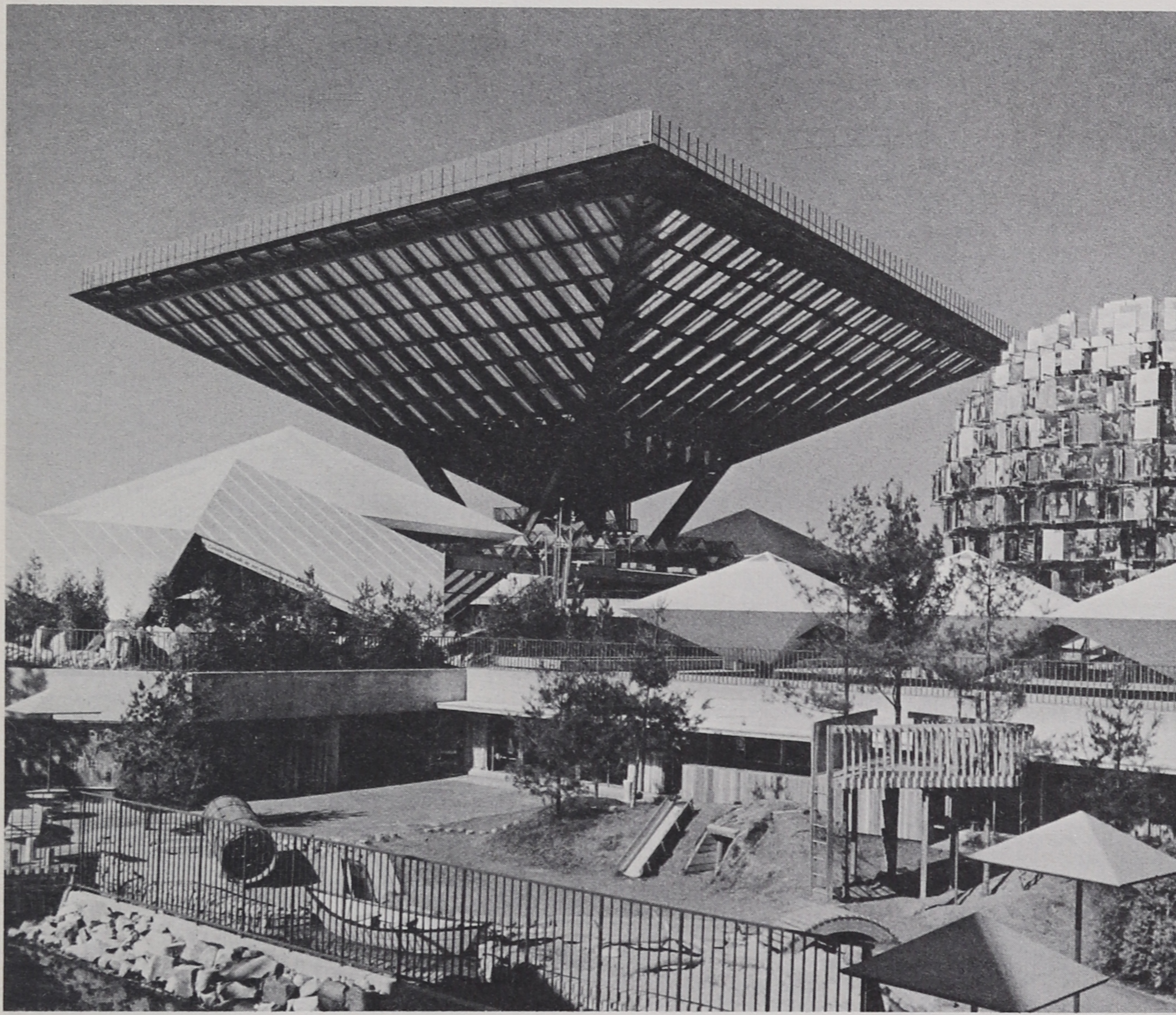
We placed a series of ninety quite monolithic identical panels, some seven feet high in an extremely disciplined fashion aligned with the edge of the passerelle.

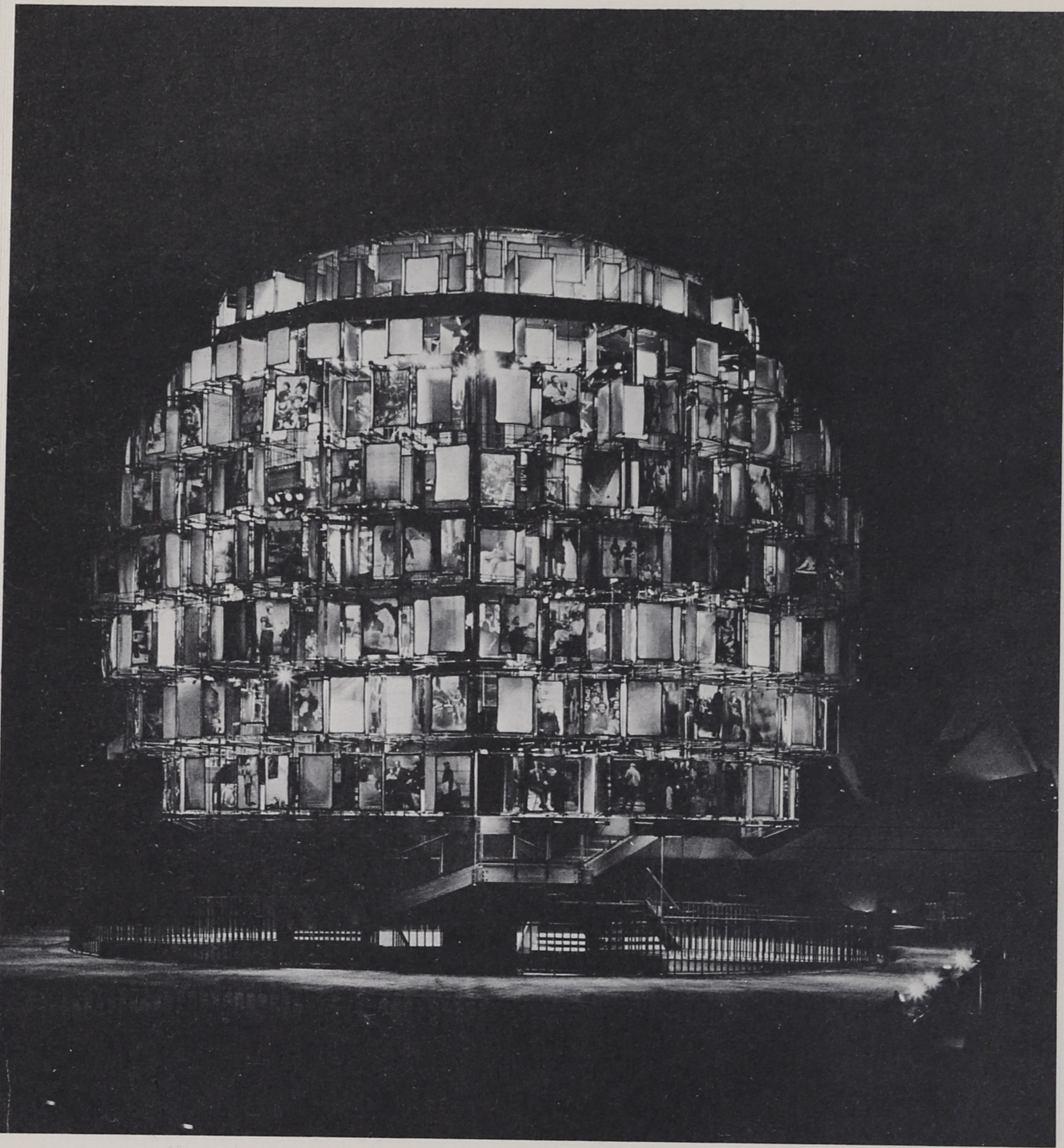
The faces of these panels were a series of giant black and white photographs or lithographs depicting the five chapters of the storyline.

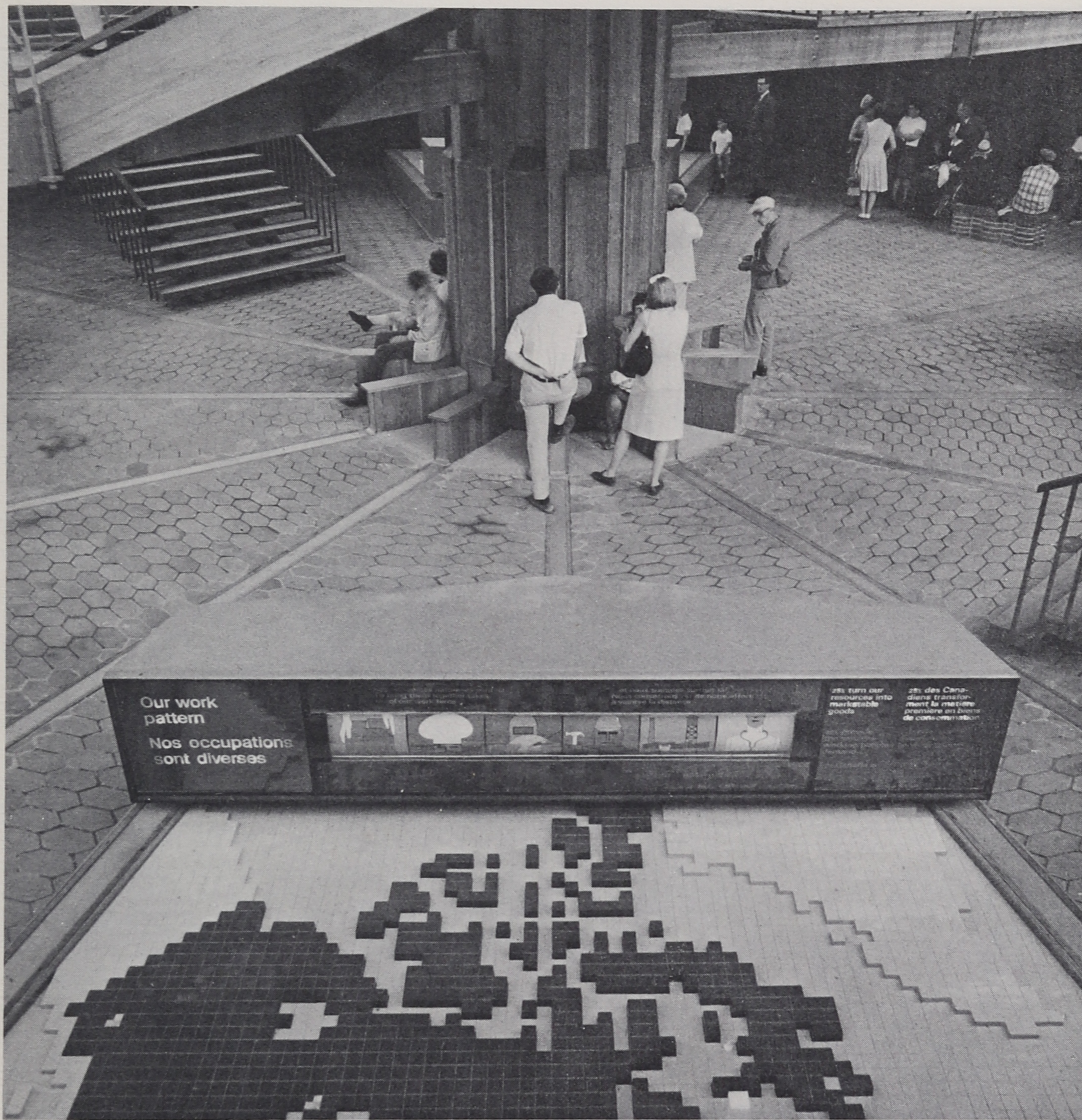
In the foreground are placed a few carefully selected artifacts, such as a very large Haida housepole, the sunbleached skeleton of a buffalo, a cannon and several other memoirs of our past. On the wall of the carousel are enlargements of the maps of the voyages of the first

This quite understated exhibit area is intended to provide contrast to the excitement and visual diversity of adjacent areas.

One hopes that this brief glimpse into our past will help frame present problems in perspective showing also that we structure the future by the plans and actions of today.







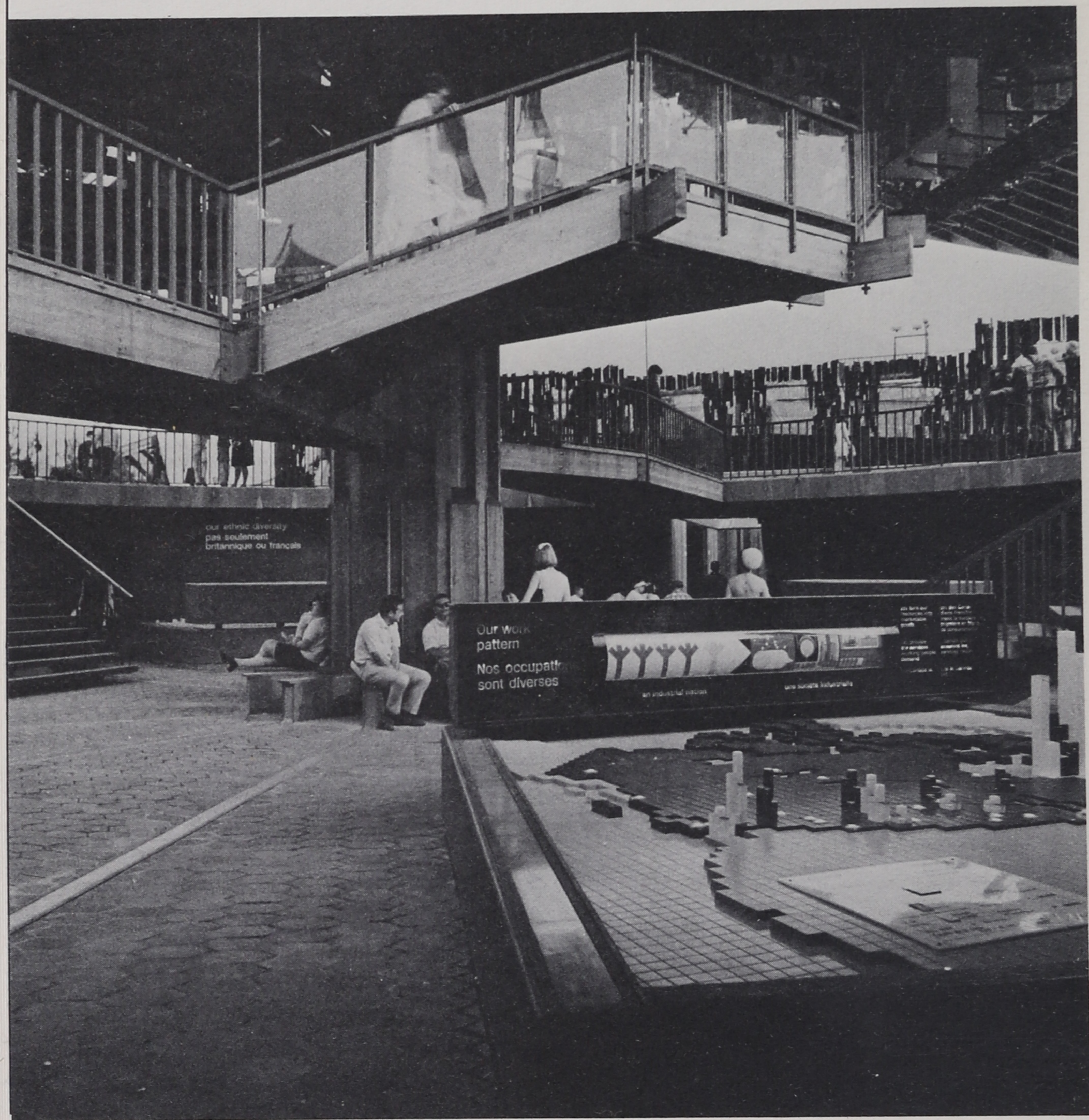
Our work
pattern

Nos occupations
sont diverses



We turn our
resources into
marketable
goods

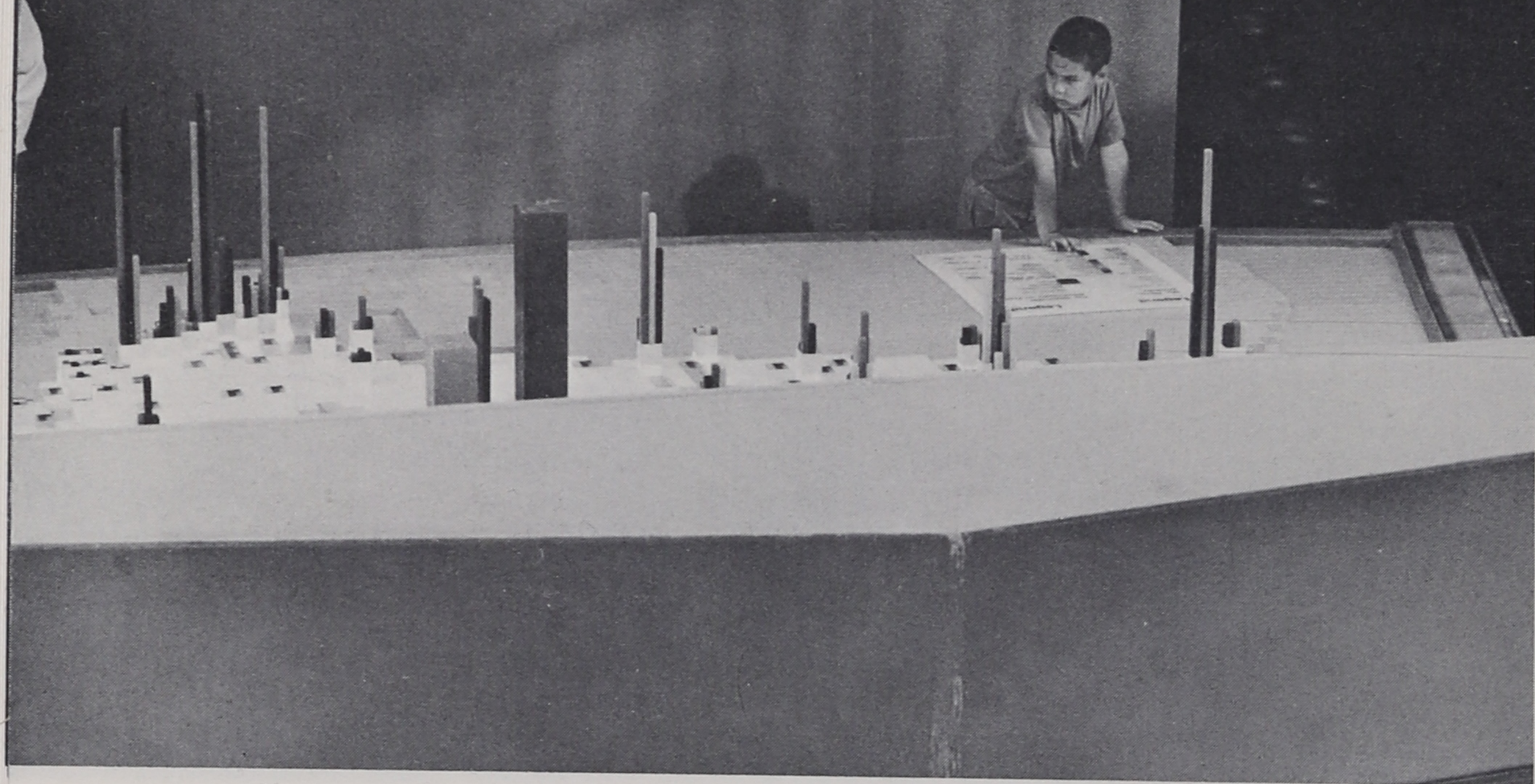
25% des Cana-
diens transfor-
ment la matière
première en biens
de consommation





our urban growth
nous nous urbanisons

**our ethnic diversity
pas seulement
britannique ou français**





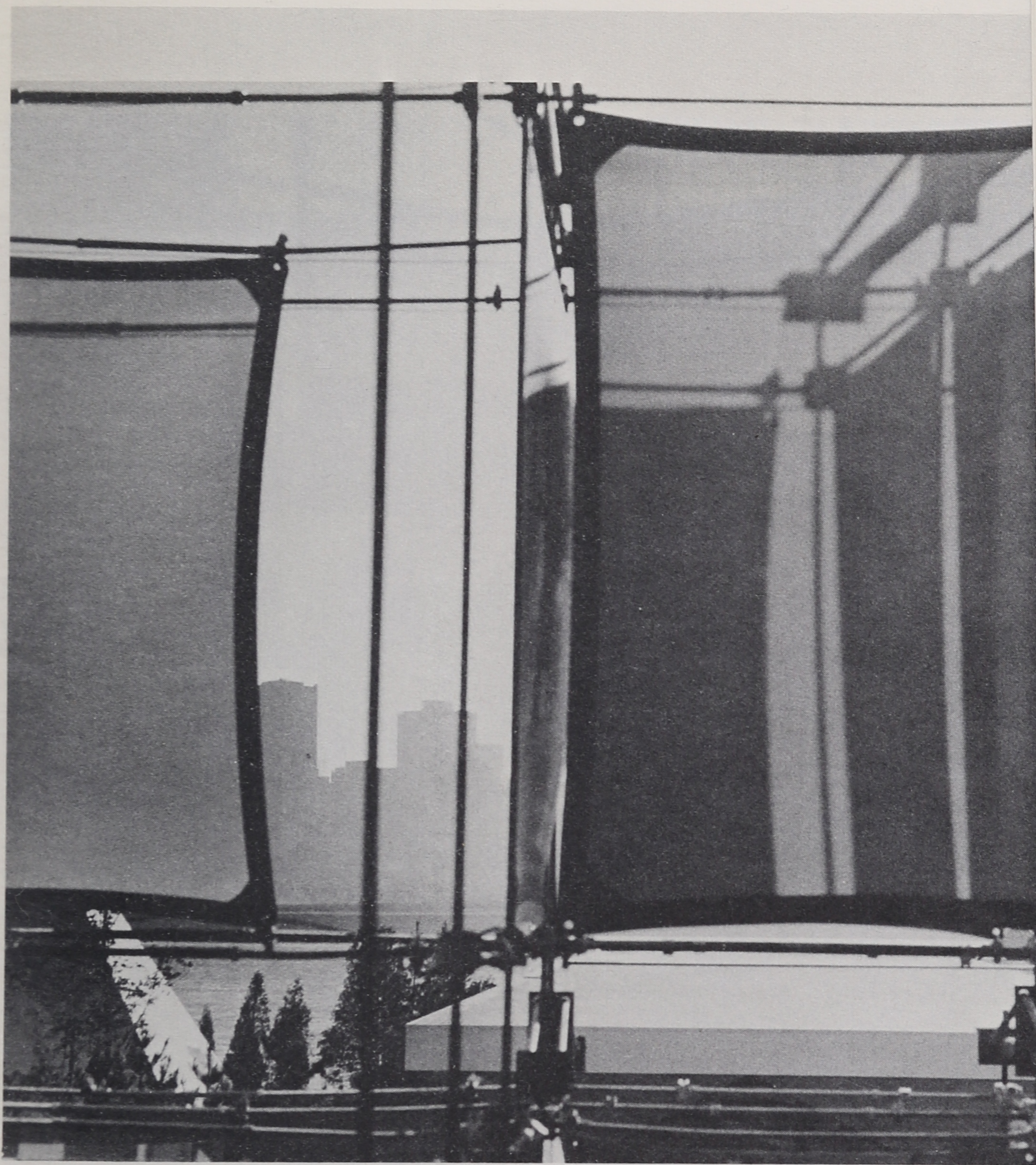


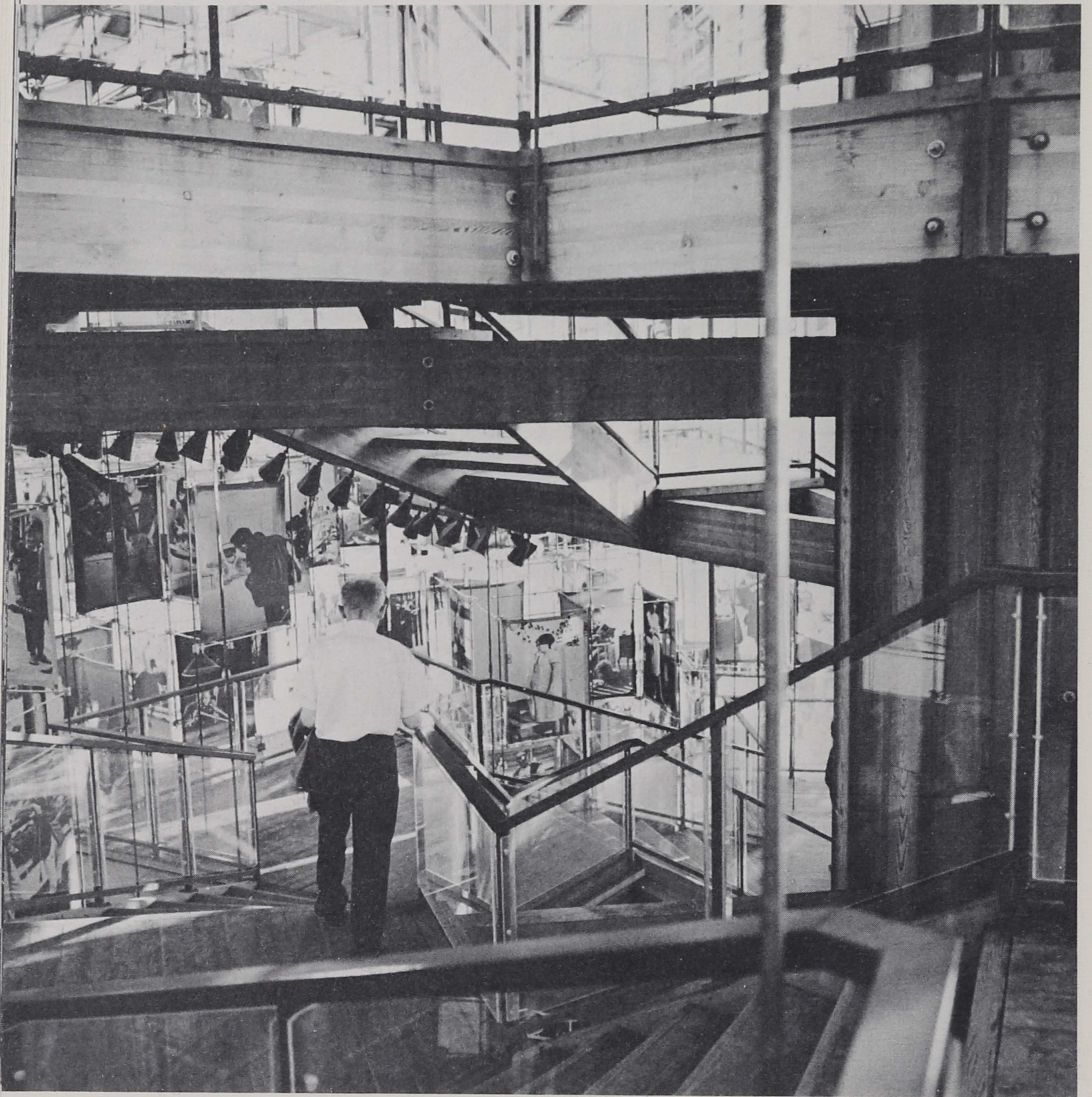


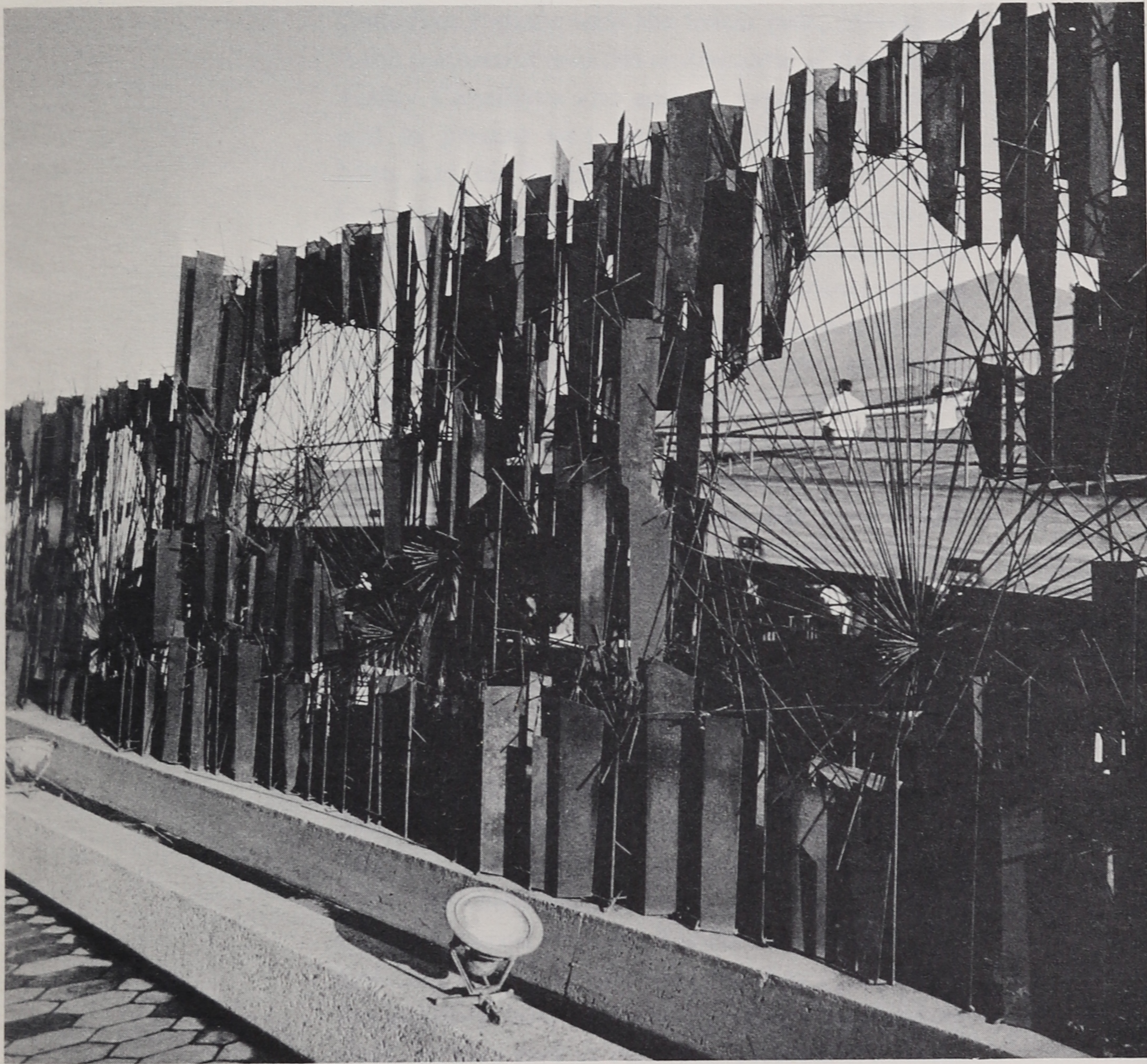


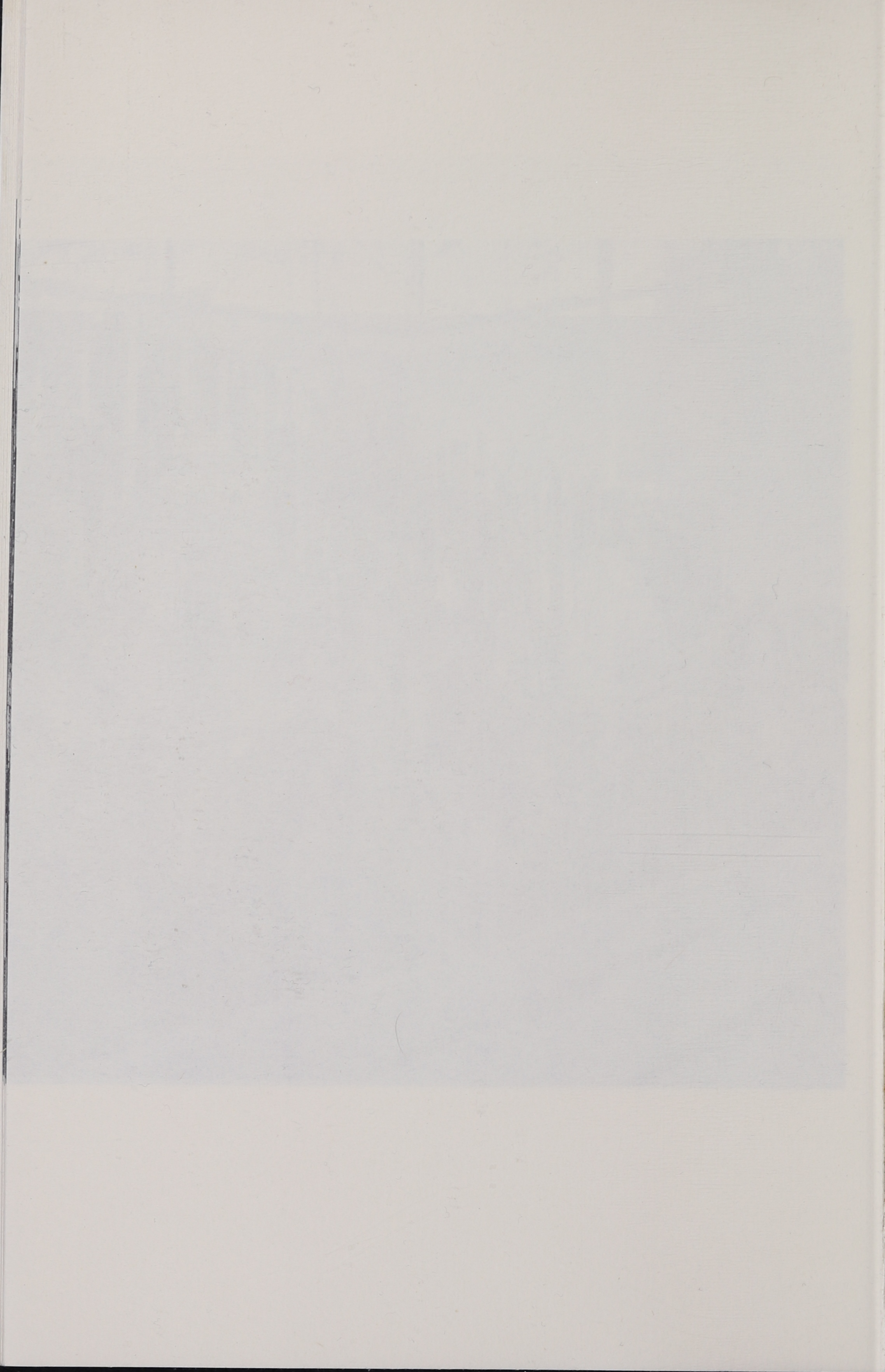












The People Tree

BY NORBERT LACOSTE

A symbol of our diversity

Every nation tries to express itself by a symbol. Canadian Indians used the totem pole, carving on it the features of animals emblematic of their tribe. Today Canadians also seek to express themselves and to present their image to their brothers of Man and his World. What image can be used? Our mountains and our forests, our lakes and our prairies are known throughout the entire world, but what of ourselves? How do Canadians appear to other peoples? How can justice be rendered to our people whose ethnic origins are so varied, whose cultures differ, and who stretch across a continent? Some of us are young, others old; some live in cities, others in the country; some are business heads, others laborers, and some speak English or French while others talk Italian, Eskimo or Polish.

For our World Exhibition we agreed to symbolize the Canadian people by a tree. If each leaf represents a type of Canadian, the leaves cannot live detached from their branches; the trunk carries both and to them from the roots flows the sap. Thus the tree represents both our diversity and our unity. Symbolically designed, it is constructed of Canadian wood from the Pacific coast. It is 66 feet high and 65 feet in diameter and has 1500 leaves, 700 of which bear pictures depicting Canadians at work, at play and at rest. The pictures are tinted with autumn colors, red, orange and gold.

To the top

Who has not climbed trees in his youth? Let us repeat this childhood experience and uncover our young nation. You may even find the photograph

of a relative or friend among the leaves. But if you're to fully understand the Canadians you must climb to the top. The Canadian, even if the rigors of his climate force him to be a realist, is in the depths of his heart still an idealist. So to the top we go!

*Big country,
small population*

An impression strikes us as we climb, something similar to that produced when the wind fills the sails. The warm tones of our Canadian autumn and the elevated view of the countryside give you a strange impression of greatness and smallness. This is the feeling we have as Canadians before the immensity of our land and the sparseness of our population. Even if Canada is the second country in the world in area, its population is only 21 millions. As Canadians, we live close to nature; we dominate it sometimes with our prodigious technical facilities but it crushes us by its breadth. We have both the feeling of being a great country and a small people. As we meet in this modest tree in the midst of the giant pavilions we know that it is our duty to encourage its growth. Let us now examine its roots.

The Quality and Strength of the Trunk

*A century of life
together*

In descending from the tree and in observing the four cardinal points, we are struck by the stoutness of the wood trunk which, while preserving its elegance, can support so many leaves and welcome so many visitors. This strength, as that of Canada itself, savors of the marvellous. For more than 400 years, despite the diversity of ethnic origins and cultures, we are all self-acknowledged Canadians. The name of Canada, used by the first French settlers, was extended to the colonies remaining British, then to the territory of the confederation

of 1867. For a century the Canadians, distributed in regional groups along the Atlantic coast and the St. Lawrence Valley, around the Great Lakes, in the western plains and on the Pacific coast, have little by little and with great effort been achieving a unity which first was politically outlined. Consider the progress which has been made following the perilous voyages of our first explorers. The digging of our first canals, the establishment of thousands of miles of railroads, the wonderful development of our airways and our communications systems. We link our human communities, our regional groups, our industrial enterprises, our cultural and religious associations which help establish ties among us in endeavoring to respect our differences. Consider the international reputation of our radio broadcasting, our films, our diplomatic corps and our sports teams. Despite great difficulties we have already achieved great deeds.

Our Roots

To understand our life as Canadians we must grasp our daily problems. These constitute the great challenge to our people. After having technically overcome nature's problems, such as climate and distance, we now are trying to resolve our human problems. Why not invoke the courage of those who preceded us on this inhospitable soil and who, despite technically poor methods and all other handicaps, managed to survive? Explorers, trappers, missionaries, navigators, settlers, how can we fully appreciate their lives of effort and hardship which today allow us to be masters of this vast land? If our problems are of another order they are none the less vital. Four among them seem to stand out in importance. They are the difficulties stemming from our double culture, the diversity of our ethnic

groups, our rapid technological transformation and our urbanization.

Our Two Heritages

If there is a Canada today it is that no longer being French politically we did not wish to remain British or become Americans. This collective wish is explained by the bicultural character of Canada, which was first a compromise between the first two groups of inhabitants and which, among other things, in future distinguishes us from the Americans. If the majority 57.9 percent of Canadians call English their mother tongue, more than a quarter (27.6 percent) of us learned to speak French at our mother's knee, while 14.5 percent of Canadians speak other than these two languages. The general majority figures are overruled particularly in the St. Lawrence Valley. Quebec has a French-language population of 80.4 percent. Canadians there accepted the confederative pact on condition that Canada was officially bilingual, and French and English are the official languages there. For a century, however, the inter-regional exchanges have increased, American-led industrial expansion has spread the use of English whereas international communications more and more link French-Canadians with other French-culture countries. The Canada tree finds itself seriously threatened. The door of Quebec would separate the Canadian Atlantic region from those of the Great Lakes and the Canadian West. What solution would Canada offer the people of Quebec to keep them happy and have them remain French-Canadians? If Canada can harmoniously solve the problems of its cultural duality, it will offer to the world an example of happy solution to a problem which crops up in many countries composed of different races and cultures. Here at home thoughtful minds work unceasingly to this end.

Are English-language Canadians ready in actual fact to accept linguistic equality in all fields where it would be practicable and beneficial? Are other Canadians ready to accept this fundamental principle to develop a bilingual, free, understanding and tolerant Canada? We believe that this is possible for it is an aim that all men who love Canada have at heart.

Our Ethnic Diversity

The vast stretches of our country and the sparse population have always been attractions to peoples who live in over-populated lands and who are willing to come to live and work among us. To the Eskimos and Indians have been added in turn the French and the English and their culture has been officially recognized. However, other groups are taking on more and more importance. All nations have been formed of groups of different ethnic origins. This explains the pluralist character of the Canadian culture, and this is its novelty. Each group is aware that it is building a country which, for the most part, is still unexplored. The northern frontier, existent in all regions of Canada, preserves our pioneering spirit. The uninterrupted flow of immigrants to our shores bring us continually new ideas. Canadians feel linked to almost all peoples of the earth and this is why we are happy to welcome them to our corner of Man and his World.

This state of things is at one and the same time a problem and a promise for the future. We are still young, and we are opening our doors to the world at the very hour that we ourselves are seeking self-definition.

Our Work Pattern

Our people have experienced a profound technological revolution. Founded in a commercial era, our country has undergone a notable industrial development. However, with automation and communication facilities, the composition of manpower has been radically revised. From an agricultural people, we have become craftsmen and white collar workers. More than 60 percent of Canadians work in service industries whereas only 37 percent produce goods. This means that we have greatly changed our work habits in three generations. From a traditional society in which the family and the village were the integration points, we are now scattered in the post-industrial universe, in a society founded on competition and where competence is a necessary condition to economic development. Our methods of thinking and acting are completely changed. A mass civilization is developing in which recreation takes more and more place. Creativity and initiative are in demand and more advanced educational standards are required. While work becomes more specialized, the popularizing of knowledge draws the various groups of society more and more together. Our challenge is to develop ourselves culturally in step with our technical advancement. In face of the ever-growing investments needed to compete with other industrialized countries, we must direct our efforts in a more rational fashion. One finds that a third of us, 36 percent, supports the other two-thirds. This proportion varies from Newfoundland, 24.2 percent, to Alberta, this latter province having 39.1 percent of its population at work. In Canada as a whole, 69.5 percent of the working population is male. New Brunswick has the greatest proportion of female workers whereas Newfoundland has the lowest, 46 percent as against 31.9.

We must thus build a society where we can produce enough to develop ourselves and train our youth if we are to adjust to the ever-changing conditions of the labor market. We need a sound training to face a world in motion.

Our Urban Growth

Despite the extent of our territory, we live for the most part in a narrow 200-mile band along the United States border. When formerly we were spread over immense areas to cultivate the soil we are now an urban population of proportionately 69 percent. Ontario has the most urbanized districts (79 percent), Quebec (74.7 percent) and British Columbia (70 percent). If concentration allows greater human possibilities, it also multiplies social problems. Competition being more lively and society more mobile, social relations risk becoming superficial and the traditional joint responsibilities are often threatened. We have both greater educational facilities and more abundant community resources but, on the other hand, we are maintaining a considerably larger number of socially uprooted persons, indicative of social disorganization and delinquency. This is, moreover, a problem that we have in common with the other nations which at the moment are living in the age of computers and automation.

Urbanization in most countries has contributed towards a reduced birth rate. In a country where men are needed families must be assured of sufficient support to allow them to rear and train healthy and dynamic citizens.

A Tree Planted Within Man and His World

If we note the soil in which Canada has its being we see many strange influences around our roots. We

have symbolized these by way of several of the many imported articles which we use daily. We are not isolated even if we live in a suburb on the North American continent. We seek to understand the problems of other countries and to gain inspiration by their solution. Through our economic, political and cultural ties we are in continual relations with our fellow-men. We hear their words and we make our responses.

This is then our contribution to humanity 1967. At the founding of Montreal in 1642, Father Vimont predicted that the humble foundation would become a great tree which would spread all over. His prophecy is fulfilled.

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